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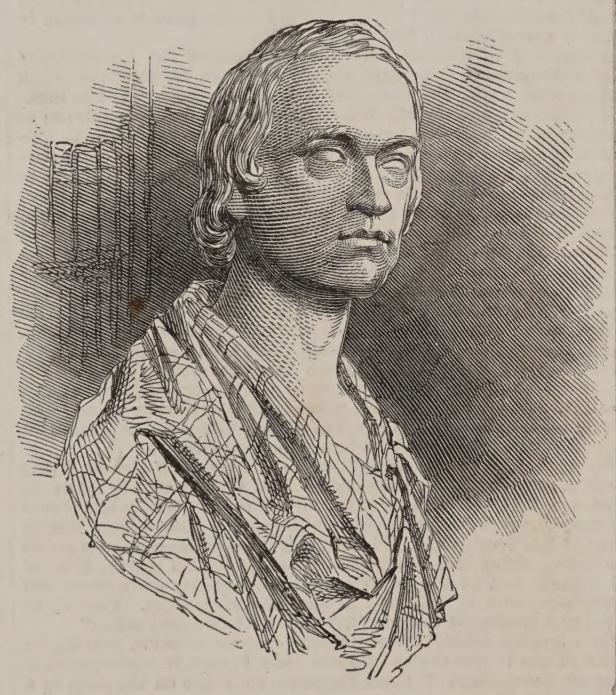
CHARLES MACKAY, LL.D.

In a previous Number we presented our readers with a portrait and memoir of Sir Henry Bishop, in connexion with the series of the "Songs of England" now being published by the Illustrated London News, and the musical editorship of which has been entrusted to the gentleman in question. We have now the pleasure of offering a companion portrait and a companion memoir of Charles Mackay, LL.D, with whom Sir H. Bishop is associated, and to whom the important task has been assigned of replacing the old words, frequently found unintelligible, vulgar, or not decent, of the old songs, by lyrics of a more modern cast, closely adapted to the spirit of each melody, and distinguished by that purity of moral taste and elevated poetic sentiment which the previous works of Mr. Mackay so uniformly exhibited.

Charles Mackay is, indeed, a name well and widely known in English literature, and which has become of late years particularly famous in connexion with that strong, earnest school of social and semi-political poetry to which its owner has contributed many of the most stirring lyrics, which for the last few years have been so widely and loudly re-echoed by the more impulsive and progressive portion of the population. While the more impertant and more purely fanciful works of Mr. Mackay—such poems as the "Legends of the Isles" and "Egeria," each of them showing rare and delicate powers of imagination, and that strong yet sublimated kindliness of heart which is natural to him—are, perhaps, those of his works which principally call, and will continue to call, down the admiration of the thoughtful and critical reader, his strong and earnest lyrical expressions of fervid thought and onward impulse, as applied to our political and social condition, have been those portions of his works by which his name is most popularly known, and respectfully and affectionately recognised. Scattered throughout, his larger works, however, are to be found many lyric pieces quite unconnected with any other than mere fanciful subjects, but which are gems of quiet, earnest thought and happy pithiness of expression. To a gentleman, then, so known and so endowed, it is that the proprietors of this Journal have entrusted the literary management and poetic composition of the series of Illustrated Supplements in the course of issue upon the "Songs and Song Music of England."



CHARLES MACKAY, LL.D.—FROM A BUST BY PATRICK PARK.

January 24 1852

Charles Mackay is of very ancient and honourable extraction. He counts amongst his paternal ancestors the great family of the Mackays of Strathnaver, in Sutherlandshire, a powerful branch of a powerful clan; and is descended by the mother's side from the Roses of Kilravock, near Inverness, the proprietors for many centuries of one of the finest and most interesting old feudal strongholds in the Highlands. Mr. Mackay was intended by his relative, General Mackay—also, by the way, a literary man—for a military career in India; but circumstances prevented the design, and the subject of this sketch was educated abroad, in Germany and Belgium. The poetic faculty soon made its appearance, and in 1836 Mr. Mackay, then, of course, quite a young man, published a volume of juvenile poems. The venture attracted the attention of one who was an excellent judge of books and men—John Black, late editor of the *Morning Chronicle*, and well known to a wide circle of friends and admirers as possessing an understanding seldom rivalled in its masculine power and stern acuteness, and a kindly heart ever open to the claims of young and unobtrusive merit. Mr. Black availed himself of Mr. Mackay's powers as a linguist, and he joined the *Morning Chronicle*, to which he contributed many stirring political ballads and *jeux d'esprit*, besides performing his duty in the foreign department of the paper. He was soon afterwards removed to the sub-editorial department, the hard and responsible duties of which he continued some years to fulfil. During this period his separate publications were numerous. In 1839 appeared the "Hope of the World," a poem of very great promise and no little performance, in heroic verse, accompanied by a collection of minor snatches, giving evidence of that mingled lyric sweetness and strength which was afterwards to be so finely developed. His next work was a prose one, "The Thames and its Tributaries," a pleasant, gossiping, literary, historic, and antiquarian account of our great river, written in that easy and fluent style so different from the pragmatical cram of a guide-book. The "Memoirs of Popular Delusions" followed in 1841. The work is well known as combining two requisites not always found together—minute historical research, and pleasant and easy reading. "Longbeard, Lord of London," a romance placed at an early period of our history, and which has recently been reprinted in one of the cheap railway series of standard works, was next given, in 1842, to the world. After this tale, Mr. Mackay flew back to poetry, for which he always seems to have felt the greatest predilection; and in 1845 there appeared a finely original and thoroughly fanciful poem, called "The Salamandrine; or, Love and Immortality." This was a remarkable book. It wakened echoes hushed since the times of Keats and Coleridge, and it impressed upon the reader what the vague beauties of the latter poet never did, a strong and abiding meaning, and in all its teachings and doctrines a certain pungent, stringent "reason why."

It was soon after the publication of this poem that Mr. Mackay proceeded to Glasgow, to undertake the management of a Liberal journal there. The Senatus Academicus of the University, delighted to hail a new citizen of high poetic reputation, and one who had ever used his intellectual powers so as to preserve the high gift pure and unblemished, unanimously conferred upon him the honour of a degree of LL.D.—a distinction which was communicated in a most flattering letter from the late Professor Thompson, the celebrated mathematician. A residence in Glasgow naturally led to an acquaintance with the grand scenery of the Hebrides, and from this proceeded, in 1846, the "Legends of the Isles" a finely and picturesquely fanciful series of short poems, partly legendary, partly purely imaginary. But still Mr. Mackay's real sympathies were rather with the workers and the strivers of the day, than the ancient feudal lords and island priests asleep in Iona. When the *Daily News* was started, he contributed to it a succession of short but stirring and nervous poems, called "Voices from the Crowd." The sensation which they created was immediate and intense, and still exists. Need we remind our readers of what may now be called a national song, "There's a good time coming, boys!" or need we recal to their recollection the bright and hopeful philosophy, the earnest and the loving spirit, in which these little poems were conceived, or the pithy, nervous, and idiomatic language in which they were clothed? "Voices from the Crowd" has gone through four editions, and brought its author lasting fame, at once political and literary. Still, however, embodying the expression of the feelings excited by his Highland ramble, we come, in the year 1847, upon a volume of "Voices from the Mountains," a thoughtful and characteristic collection of poetry, containing memorials which may be one day of greater interest than at present, respecting his companions in a northern ramble—one of our most celebrated sculptors and one of our most energetic political thinkers and writers, now upon a public mission in India. A strong, nervous, and picturesque volume of "Town Lyrics" followed; the subjects in many cases of a nature which would be pronounced by Della Cruscan critics as unfitted for poetic treatment—a shallow fallacy, which, however, has been nobly exploded by such men as Mackay, Barry Cornwall, Hood, and the Corn-law Rhymer.

Mr. Mackay's last great poem, and perhaps his best, "Egeria, or the Spirit of Nature," is a thoughtful and finely philosophic demonstration of the futility and emptiness of misanthropy, and the power of the Spirit of Nature, when earnestly appealed to and candidly and lovingly hearkened to, to dispel and scatter the cold despairing visions with which the soul of a reflective and earnest man is too often visited.

Mr. Mackay left Glasgow in 1847—the journal which he had conducted with unabating zeal and energy in the Liberal cause not long surviving the secession of its animating and directing spirit. Since the period in question he has been resident in London.

The above slight sketch may give some notion of the poetic and literary aptitude which pointed Mr. Mackay out as a fitting person to whom to confide the task of preparing a new version of the songs of England to the old music. An experienced judge, and with a refined and matured taste in all which relates to elegant and earnest literature, Mr. Mackay is also a man of proved and approved poetic genius. Many of his brightest, most earnest, and most successful compositions have been songs. He possesses, indeed, in an especial degree the pure lyric aptitude. His muse is ever elevated and ever honest. He never loses himself in abstractions. His songs and poems come at once from and go at once to heart and brain; while subliming, warming, and cheering them there is that glowing kindliness of nature, and that strong passionate love for good men, good thoughts, and good deeds, which is of itself an inspiration and a gift.

EXTRACT FROM THE LONDON REVIEW & Weekly JOURNAL OF POLITICS, LITERATURE, ART & SOCIETY. Editor - Dr Charles Mackay who undoubtedly wrote this

October 6th. 1860. Page 321 etc. See p. 73 in print vol.

THE SHAKSPEARE IRELAND FORGRIES

PART 1. WHAT THE FORGRIES WERE.

This Part 1. gives an account of the Forgries in which nothing new occurs, I have therefore only copied the following paragraphs. G. Hilder Libbis.

"The new matter will consist of memos derived from a personal knowledge of W.H. Ireland & Montagu Talbot.

The character of both drawn from direct observation, & the origen & progress of the forgeries as related by them at different times long after they ceased to hold intercourse with each other - & will give fac-similes of the forgeries taken from the "Monorieff" volume given him by W.H. Ireland & now in the possession of the editor of this paper."

"In none of the statements that were published at the period either by the Irelands or their supporters or opponents, can we obtain any clue to the exact time when the forgeries originated or when they first came into the hands of Samuel Ireland, or the order & dates of their pretended discovery, all of which items are essential to the elucidation of more than one important question raised in the course of the inquiry.

A statement was put forward by Sam'l Ireland, that he had in his possession a number of books with marginal notes by Shakspeare, & he produced a Catologue in the Elizabethian handwriting of upwards of eleven hundred volumes."

The article then deals with the coincidence of "two Irelands (contempories) who followed the same pursuits, & who were often mistaken for each other. Both trafficked in prints & pictures, both made large collections of Hogarth's works, both published a work on

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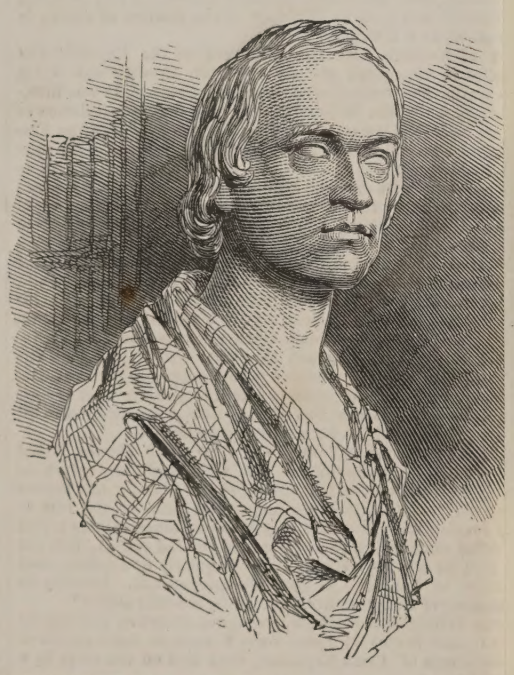

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Extracts from London Review

Hogarth." After the discovery of the forgery & the odium cast upon Sam'l Ireland "Even John Ireland thought it necessary to disown all connection with him & took care to let the public know in the third volume of his "Illustrations of Hogarth",that there was no relationship or intercourse of any kind between them."

"Good kind genial Mrs.Jordan who was a firm believer in the authenticity of the play (Vortigern) just as she would have been a firm believer in the generous & trusting side of any question,did her best to save the piece but in vain."

"Sam'l Ireland could draw,engrave & write with a certain amount of practical cleverness in each department,but excellently in none.He was an enthusiast in whatever he did,& if he did not always do his work well,he never failed from lack of energy."

In mentioning the publication of "Miscellaneous Papers"there is a note appended as follows:-

"A copy of Part 2 afterwards brought as much as £46-5-0. Lowndes says that there are only 138 copies extant."

There was no Part 2 published

This amount is what the original forgeries were bought for by Freeno at Dent's sale & the alive evidently refers to this

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PART 2.BEHIND THE CURTAIN.Oct.13th.1860.Page 348 etc.

We have no means of ascertaining with certainty when young Ireland began the Shakspeare Forgries.He never kept notes,his memory of particulars was not to be trusted,& we have no sources of information but the loose details with which he has himself furnished us.

Yes in fact all it did

We are left,therefore,to get at the date of the fabrications,but we may,from such circumstantial hints as we can collect. The question is of some interest because it has been stated,we believe altogether erroneously,that the forgeries had been meditated,or in progress,long before they were made publicly known.

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Extracts from London Review

circulated among literary men, that in an attorney's office in Warwickshire, wills had been found of the Shakspeare Family, throwing new lights upon its history. Such a report drew many enquiries. Malone wrote privately (April 7th.?) to Mr. Nicholls of the Gent's. Magazine, for information, who however could furnish little more, than that some details had transpired through Mr. Samuel Ireland, in "Illustrations of the Avon," The story then died silently away." - Sir James Prior's "Life of Malone p.226.

There is a strange mistake somewhere in this statement. Mr. Nicholls could not have referred Malone in April 1785, to Ireland's book on the Avon, for this very simple reason, that the book was not published till rather more than ten years afterwards, nor had Samuel Ireland begun his literary career in 1785, his first work was published in 1790.

These dates effectually dispose of the contemplated forgeries, so far as the Irelands are concerned. But we expect that the mistake extends to the rumour itself. No authority is given, & we can find none for the assertionthat any such rumour was ever in circulation. (end of note)

The frequent readings & conversations at home, after dinner, originally suggested to Wm. Hy. Ireland the notion of copying old handwriting, & passing it off as genuine on his father by way of a merry trick.

His first experiment was a dedicatory letter to Queen Elizabeth, from the author of a tract of that reign, which he happened to pick up, bound in vellum, with her Majesty's arms on the cover. But it was not until after he returned from the expedition to Stratford, upon which he went with his father, to obtain materials for a book on the Avon, that he commenced the Shaksperian Forgeries. The question is when did that journey take place? The book on the Avon was published

Extracts from London Review

in May 1795, under which date Samuel Ireland announced that he had in his possession, & intended to print, a number of authentic & important documents relating to the public & private life of "this wonderful man", Shakspeare, together with an autograph copy of one of his most affecting tragedies, & still more extraordinary "an entire drama ! yet unknown to the world, in his own handwriting." But this was not the first intimation of the existence of these papers. They had been shewn to the literary people at Mr. Ireland's house three or four months before. Boaden saw them on the 14th. February, 1795 & two days afterwards gave a glowing description of them in the "Oracle", of which he was the editor, declaring at the same time that "the conviction produced on his mind was such as to make all scepticism ridiculous."

On the 16th. Malone addressed a letter to the Gents Magazine about them,- "We have lately heard a great deal " he writes, "of newly-discovered manuscripts, in Shakspeare's handwriting, etc;" & in the very next month, March, that is two months previously to the publication of the book on the Avon, Samuel Ireland put out his prospectus of the "Miscellaneous Papers." The forgeries, therefore, whatever time their execution may have occupied, must have been brought to a close, or nearly so, by the beginning of 1795.

Young Ireland tells us that after having been at school at Kensington, Ealing, & Soho-Square, & spending three years at Amiens & the College of Eu in Normandy, to prepare himself for his law studies, he was articled to a gentleman of eminence in New Inn, at the age of 16, & that it was about two years afterwards his father took him on the journey to Stratford.

How long they were engaged on that journey does not appear, but it was immediately after their return to town, that, heated by what he had seen & heard in the birthplace of his father's idol, Wm. Hy. Ireland

Extracts from London Review

commenced his fabrications. He was then in his 19th. year on his own shewing, & as the elaborate scheme including two entire plays, could hardly have been accomplished in less time than a twelvemonth, especially under the difficulties against which ha had to contend, we may conclude that the forgeries were begun towards the end of 1793, or the commencement of 1794.

It is not easy to believe that Samuel Ireland was wholly innocent or complicity in the fraud of which he was the willing agent. But there is no inculpatory evidence, & there are some circumstances which tend to exonerate him altogether.

Perhaps the strongest ground of suspicion against him is, that he did not betray any suspicion himself.

Of all persons concerned, he was the one who might have been first expected to question the authenticity of the papers, from the manner in which they were conveyed to him, & the clumsy mystery underwhich their pretended discovery was hidden. But so far from entertaining any doubt, he maintained his faith in them till the last. Three years after the publication of his son's "Confessions" (? Authentic Account) he declared in his preface to "Vortigern" that not even that disclosure, nor all the arguments of the critics, founded upon internal evidence, could induce him to believe that great part of the papers were fabricated by any individual, or set of men of that day.

If his integrity stands clear of impeachment, it is at the cost of his judgement & penetration.

He appears to have been a weak & credulous man, with a large developement of vanity & enthusiasm, & like most weak men he was inveterately obstinate.

The circumstances in his favour, if not conclusive of his innocence, justify us in giving him the benefit of the doubt, in the absence of evidence

Extracts from London Review

against him. They may be briefly adverted to. In the first place there can be no reasonable doubt that Wm.Hy.Ireland was the sole fabricator,unless we are to discredit his voluntary declarations,published in his father's lifetime,re-published with additions five years after his father's death,confirmed all through his life by solemn & repeated asseverations, & supported by the fact that he was detected in flagrante delicto. But although his father may not have had any hand in the actual manipulation of the forgeries,it does not follow that he had no guilty knowledge of them,& that he was not therefore implicated in the imposition upon the public. To this supposition,his conduct,from first to last,furnishes upon the whole a satisfactoryanswer. From the time when the disclosure was made by his son,he appears to have manifested the utmost concern to arrive at the truth. He disbelieved his son's story,& required Mr.Talbot,who was stated to be the confidant of the secret,to depose to the facts upon oath; & when at last his son,unable to bear the sight of the misery he had caused,quitted the house where he had been too indulgently brought up,Samuel Ireland treated him as an alien. We believe that no reconciliation ever took place between them,& it was not very long before his death that,in the first edition of the play of "Vortigern"the father having occasion to to allude to his son,speaks of him,not by the name he had disgraced,butbas "a quarter once domestic to the editor." All these circumstances taken together, are at least consistent with the perfect innocence of Samuel Ireland.

Note:- The writer of the article in Fraser's Magazine does an injustice to Mr.Talbot,which it is necessary to correct. His words are,"He (Talbot) not only became the voucher to Mr.Ireland senior,for the

Extract from London Review

story about Mr.H,but when the explosion was imminent, expressed his readiness to make an affidavit to the same effect,if his friend William Henry would join in it: But the latter it seems had some weak scruples on the subject & did not care to commit a perjury which might have been detected."

The apparent meaning of this,which we do not presume the writer seriously intended,is that Talbot was ready to commit a perjury from which the more sensitive conscience of William Henry revolted.

Independently of the important fact that Talbot was a man of much finer & more unscrupulous(sic) nature than Wm.Hy.Ireland,this version of the case misrepresents the circumstances as they are related by Wm.Hy.Ireland himself,upon whose authority alone the whole narrative rests. After telling us that Mr. Talbot had,"with much hesitation consented"to become a party in the story"about Mr.H which was invented to appease the demands of Mr.Ireland senior,he goes on to say that when his father wrote to Talbot to know whether he would make affidavit of the truth of the story,"Talbot answered that,if I would join with him he then would make oath that no one except us two,& a third person knew the secret,"this he did" adds Wm.Hy."well assured that I could not enter into any such affidavit,there being no third person at all concerned." This is very different to expressing readiness to make the affidavit if Wm.Hy.would join in it.

Talbot put the matter into a shape which rendered the affidavit impossible - which was exactly what he intended to do.It was nothing more nor less than an ingenious device to escape from the importunities of a troublesome old gentleman,& to throw the responsibility of the business upon the proper shoulders. (end of note)

Extracts from London Review

It is proper however to refer to some extraordinary statement published recently by Dr. Ingleby, to the effect that the "Confessions" of Wm. Hy. Ireland are pure fabrications, "published to raise the wind", that Samuel Ireland devised & methodized the imposture, & himself executed the simulated handwriting, that he trained up his whole family to trade in forgeries, & that, in fact "the house of the Irelands was a manufactury of forgeries, done for the sole object of making money."

Note:- "The Shakspeare Fabrications"- 1859

The imputation upon Samuel Ireland is not the only point on which Dr. Ingleby's account of the Ireland forgeries is open to criticism. He has fallen into some mistakes on matters which do not admit of controversey, & which are made to assume importance by being worked into the general indictment against the Irelands.

Ex.gr.1 "The year 1796 was that in which the forgeries were first exhibited." - They were first exhibited in January or February 1795.

2 "W.H. Ireland's Confessions were published in 1805, the substance of these forming the preface to Vortigern & Rowenna 2nd. edition 1832."- the preface to Vortigern not Vortigern & Rowenna, merely touches the principal features of the Confessions to which it refers the reader for further information, & then enlarges upon other matters, especially in reference to Mr. Boaden.

3 "At the date of the appearance of Vortigern & Rowenna, Wm. Hy. Ireland was engaged as a lawyers clerk in New Inn." He was an articled student, when Vortigern appeared. The fact was published by him at the time &

Extracts from London Review

never contradicted.

4 "His salary was very meagre,& his principal object in publishing Vortigern & Rowenna was gain." - Vortigern was not published till three years afterwards,& then Wm.Hy. gained nothing by its publication.It was published with a preface by his father, who had received £300 for its production in 1796 at Drury Lane. (end of note)

It was thought that Wm Hy was published Vortigern

One naturally looks for an authority for assertions so astonishing in themselves,& so utterly contradictory of all the evidence,published & oral,that has come down to us. But Dr.Ingleby has no authority to give us.He derived these startling particulars from a gentleman (name not mentioned,but whose identity there is no difficulty in fixing) who communicated them in 1855 to the "Current Notes" which Mr.Willis the bookseller,used to attach to his monthly catalogues. That gentleman assured Dr.Ingleby that he had the facts from Wm.Hy.Ireland himself,who acknowledged to him that his Confessions were totally false.

The astonishing thing is that Dr.Ingleby should adopt a statement surrounded by so many suspicious,& even damaging circumstances. Why did not his informant clear up the mystery of the Ireland Forgeries long before ? Why did he wait for twenty years after Ireland's death to publish his disclosure ? And why did Ireland,who throughout his whole life had asserted the innocence of his father,& who had suffered for a period of nearly forty years the terrible contumely,persecution & distrust,which society inflicts upon the known perpetrator of a fraud, never attempt to relieve himself from something of the weight of his punishment by avowing that he was not the sole delinquent,& that there was one who was even a greater delinquent than

himself ? Surely if it had been true,dispair & suffering which he tasted bitterly,would have wrung the reluctant admission from him some time or another.

We entirely concur with the writer in Fraser's Magazine in rejecting this incredible statement,& acquitting Mr.Ireland senior of any guilty participation in the transaction. Such evidence as we possess does not in fact warrant any other conclusion.

The alleged crimination of his whole family by Wm.Hy.Ireland,in his disclosure to Dr Ingleby's informant,not only looks highly improbable in itself, but is opposed by the uniform statement he made all his life long to other people. On many occasions we have heard him vindicate his father from all complicity in the forgeries,direct or indirect,with an earnestness & warmth that, at all events looked like truth, & we know that Mr.Talbot believed Mr.Samuel Ireland to have been the dupe of his own son.

Note:- Dr.Drake who speaks of Mr.Samuel Ireland as "a man of veracity & integrity" to be ""depended upon with regard to what originated from himself,"was entirely of this opinion, "This gentleman" he says "the father of the youth who endeavoured so grossly to deceive the public by the fabrication of a large mass of MSS.which he attributed to Shakspeare,was undoubtedly at the time he wrote this book (Views on the Avon) the complete dupe of his son!- Shakspeare & his Times i,21

(end of note)

It was in the Chambers at New Inn that young Ireland carried on his secret proceedings. At first he was encumbered by two fellow students,but one of them died & the other gave up the law,& in a little time he had the room to himself,& could work without fear of interruption.He appears from the first to have

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exercised the precaution of an adept in the selection of ink & paper, so that in five minutes after his counterfeits were executed, they had the desired air of antiquity. A young man in a neighbouring bookbinder's shop supplied him with a liquid which turned brown on being exposed to the heat, & from amongst the old deeds & account books in the office he easily procured stray leaves of a dim colour & indefinite age, being always careful to select for his purpose those that had no watermark. The staining, cracking & mutilation of the papers, presented no difficulties to so skilful a manipulator & thus provided with materials, he successfully perpetrated those remarkable fabrications of which we will lay some further facsimiles before our readers in our next number.

(Here is a facsimilee of Shakspere's portrait from "Miscellaneous Papers" entitled :-)
"Pretended Portrait of Shakspere alledged to have been sketched by himself."

The above facsimile (with which we conclude the present paper) has a little history attached to it. Having fabricated what he calls a facetious letter from Shakspere to Rich'd Cowley, the player, intended "to prove Shakspere a perfect good-natured man," young Ireland enclosed in it a pen & ink drawing, of which the annexed is a reduced transcript. The believers in the genuineness of the MSS. hailed this drawing with rapture, & pronounced it to be "a witty conundrum executed by Shakspere, upon which Ireland quaintly observes in his "Confessions" as to their not being able to explain it, "there is nothing surprising in that, for I myself do not know its meaning."

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PART III THE FRAUD DELINEATED, Oct.20th.1860

The volume from which we derive our illustrations, contains on the fly leaf an inscription in Ireland's handwriting presenting the book to his "friend Mr. Monorieff,with best regards," & a note at the foot, referring to the "Confessions" for a full account of the specimens. In a letter which follows (as usual without a date) Ireland says - "I remit you according to promise,some specimens of the Shakspearian Fabrications which I hope may meet your wishes & tend to enrich your Theatrical Collection." The letter concludes with an invitation to Monorieff to dine with him upon the following Sunday at 4 o/c. Ireland at that time lived at Kirk House, Pitt Street,Prospect Place, & lest Monorieff should make any mistake about the house, he adds some directions in a P.S. how to find it."My house is the last on the left hand side & is apparent from being the largest in the street & has three windows with iron balconies."

" Like all poets,I totally omitted on theother side to say that my daughter is most anxious that you should hear her voice & for that pubpose solicits that you will not fail on Sunday."

This postscript is a characteristic example of Ireland's cloudy & involved way of writing. He did not mean that it was a failing universal to all poets to omit saying on the other side that their daughters were anxious Mr.Monorieff should hear them sing,but that is exactly what the passage does imply.

Ireland,although he wrote & published many works never acquired the art of expressing himself clearly or in good taste. He always wrote like a man whose education had been suddenly stopped,& who afterwards picked up whatever he knew by bits & scraps.

His violation of grammar,& sometimes even of orthography,are surprising enough for one whose at-

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tention was given so early to the highest literary models. Nor is the least remarkable of his peculiarities th that the only point he appears to have used in punctuation was the full stop.

Note:- Would not his training as a lawyer accustom him to the absence of punctuation.? G.H.Libbis.

Amongst the curiosities in the volume,there are tracings of the well-known authentic signatures of Shakspeare, larger than the originals & not very accurate,& also of the signatures of Queen Elizabeth & Heminge the player. These are followed by fac-similes of the fabrications,of which the following are specimens:-

(Two fac-similes of Wm.Shakspeare's signature are given here.)

In our last we inserted a fac-simile of a pen & ink drawing enclosed in a letter to Rich'd Cowley,here follows a fac-simile of the spurious signature attached to the letter.

(Fac-simile of the signature is given here)

The writer in "Fraser's referrs to an anecdote recorded in the Gentleman's Magazine,to the effect that Ireland copied various autographs of Queen Elizabeth & Shakspere, from Chatterton's forgery of the De Burgum Pedigree.

It could scarcely have been from that source he adopted his imitation of the Queen's signature,unless Chatterton's (which we have never seen) was a close copy of the original,for the spurious autograph affixed by Ireland to the fabricated letter from her Majesty to Shakspere bears a close resemblance to the veritable signature, wanting however,its usual display of elaborate flourishes, as may be seen from the annexed fac-simile.

(Fac-simile of the signature is given here)

Note:- The Gent's Magazine for Dec.1838 under the heading of "Chatterton & his Associates" states:-

"The De Bergham pedigree was purchased by Mr. Joseph Cottle (of Bristol) for five guineas,

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One evening it was shewn to Samuel Ireland (this was actually W.H.Ireland.G.H.Libbis) the person who palmed upon the public "the Tragedy of Vortigern & Rowenna"which he asserted to be in Shakspere's own handwriting. Ireland admired the fabrication of the De Bergham progeny,& at the request of Mr. Cottle wrote on a vacant leaf fac-similes o of all the various ways in which good Queen Bess & Will Shakspere have autographed their names.This book will for ever remain a great curiosity."

The above is the anecdote referred to by the article in Fraser's,& this article correctly states that Ireland "wbote on a piece of paper,facsimiles of various autographs of Queen Elizabeth & Shakspere." The statement in the London Review is therefore incorrect,that "Ireland copied various autographs of Queen Elizabeth & Shakspere from Chatterton's forgery of the De Bergham Pedigree." G.Hilder Libbis.

Note:- W.H.Ireland copied Queen Elizabeth's signature from an original document signed by her & in the possession of his father.vide:- Confessions p.75. This document was sold in Chas.Mathew's Sale in August 1835,with the following written upon it in W.H.Ireland's autograph:-"This is the identical deed from which I traced Elizabeth's signature & formed the letter." G.H.Libbis.

In some cases the forgeries are wholly unlike the genuine signatures,especially in the instance of Heminge the player,& Lord Southampton. The adroitness with which Ireland varied his Shakspeare auto-

Extracts from London Review

graphs is remarkable,& was,no doubt,intentional,his object being to exhibit such accidental differences as constantly occur in the same signature,written under different circumstances,by the same hand,while he preserved throughout certain essential characteristics common to them all. In Heminge's signature there is no pretence of resemblance,the original being singularly clear,small & plain,while the forgery is extremely intricate,& sprawls over the paper with a tremulous superfluity of decoration.

The trivial differences to which we have alluded,pervading a number of signatures marked by a common character,appear to have completely answered the purpose for which they were apparently intended.

The more minute the inspection,the greater was the conviction brought to the mind of credulous investigators,by the discovery of those very natural variations of the same autograph. One illustration will suffice of the arguments that were drawn in favour of the authenticity of the MSS.from these minute diversities. A pamphlet,- one of the multitude to which the controversey gave birth- called "Shakspeare's MSS.in the possession of Mr.Ireland examined &c.by Philalethes 1796" contains the following passage,upon this feature of what may be called the internal evidence. The reason is extremely curious in its application to the traps & pit-falls that may be artfully laid for speculative critics by skilful fabricators:-

"The identity of Shakspeare's autograph,in the numberless signatures of his name on these papers,as well as in the papers themselves,manifestly appears.

There are no more variations than what might have been supposed to take place from their being written on different papers,in different ink,at different times,in various humours,& dispositions

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of mind,& on various occasions. The errors & omissions that appear,are such as might have been expected from a man of a warm temper,impetuous & prompt genius;which would naturally prevent his composing with minute attention;& reviewing & correcting what was thus rapidly produced with labour & accuracy:but they are such as imposture would have scarcely deemed necessary; nay,rather such as it would most probably have carefully avoided. Therefore it is not straining the argument to say,that these very errors & omissions (the identity of the other characteristics maintained) are no inconsiderable proofs of authenticity."

"Philalethes" the author of these sagacious remarks was Colonel Webbe.

The spurious signature of Lord Southampton is wholly unlike the authentic autograph which Ireland had never seen. He tells us that he was led to forge a correspondence between Shakspere & Lord Southampton,by having heard of the bounty of the latter to the poet, but on inquiry could not learn that any signatures of his lordship's was in existence.
(Fac-simile of Southampton's signature occurs here)
"I accordingly" he adds "formed his mode of writing, merely from myself,& the better to disguise it from Shakspeare's,I wrote the whole with my left hand, this was done to give more authenticity to the story."

Of three signatures of the Earls of Southampton which are preserved in the British Museum, without entering into the question as to which of them is that of Shakspere's friend,there is not one that bears the slightest resemblance to the signature fabricated by young Ireland,

One of the great difficulties he had to encounter in the first instance was to obtain paper fit for his purpose. Being ignorant of the watermarks of the age of Elizabeth,& well aware of the risk of detection

Extracts from London Review

he would have incurred from the use of a modern water-mark,he was extremely careful in the beginning to use only such sheets of paper as had no mark whatever. Having afterwards learned however that the "Jugg" as he spells it in his "Authentic Account"was the most prominent watermark of Shakspeare's day,he got sheets wherever he could,bearing that impression upon them. The Jug is here reduced in size,but the outline is carefully preserved in the fac-simile,which presents as accurate an image of the original as can be conveyed by a woodcut of a transparent figure. The form is antique & has something of the character of an an ancient tankard.But the fabricator did not limit himself to this single watermark.He collected other old ones (probably without much exactitude as to their precise date) with a view in all liklihood to confound his critics. Thus Ireland the father,lets us know,that in the paper on which the MS.copy of King Lear was written there were no less than twenty different watermarks.

Special interest attaches to the following signatures.They were the first of the Shakspeare series,begun after Ireland's return from the tour in Warwickshire,& were attached to the spurious deed or lease between Shakspeare & John Heminge,Michael Fraser & his wife. The Fraser signature,like that of Southampton,was written with the left hand.

(Fac-similes of Rich'd Fraser & Shakspeare occur here)

The handwriting of the body of the lease was carefully imitated from a law paper of the time of James 1st.,& the forms were adopted from a mortgage deed which had been actually executed by Shakspeare,& which young I Ireland chanced to discover in Stevens' Shakspere.

The fabricated lease was full of errors & redundances,which nobody seems to have detected,until Malone pointed out some of them. It was curious how-

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ever that the close wording of the lease after the covenants of the mortgage escaped all the investigations including Malone himself, who had published the original not long before, with a fac-simile of the signature. There were other points that ought to have awakened suspicion, but they passed without discovery. One of them was the ink, which although it looked old on ordinary paper, presented the appearance upon parchment of common ink diluted with water. Affixed to the lease was what Ireland designates the Quintin Seal, meaning thereby the Quintain Seal, of which the annexed is a fac-simile, on a reduced scale. The Quintain was a post having a cross piece turning on a pivot, with a sand bag at one end & a board at the other. The ancient pastime of the Quintain consisted in riding full tilt at the board with a lance, & getting off in time to escape the whisk of the sandbag.

(Fac-simile of the Quintain Seal with Shakspeare's autograph occurs here)

For the purpose he tells us, of giving a genuine air to the other fabrications, although we cannot see how it strengthened the case, Ireland forged certain agreements between Condelle & Lowine, the players, to which he attached the following fabricated signatures:-

(Fac-simile of signatures of Condelle & Lowine occur here)

Here we must pause for the present. In our next & concluding article we shall lay before our readers some hitherto unpublished particulars respecting the way in which the Forger was detected at his work, & the personal characters of Montagu Talbot & Wm. Hy. Ireland.

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PART IV. THE DETECTION. October 27th.1860.

MONTAGU TALBOT & WILLIAM HENRY IRELAND

The first disclosure of the Shakspearian fraud was made by the forger himself,when in 1796,he published his "Authentic Account". But the forgeries had been detected nearly a year before,& throughout the whole time that the literary world was plunged into a fierce controversey upon the question of the authenticity, there was a second person who could have set it at rest at any moment.

Amongst Wm.Hy.Ireland's contemporaries of New Inn,was a young Irishman Mr.Montagu Talbot,who was also intended for the legal profession & was then under articles to a Conveyancer. According to the "Authentic Account" Talbot had finished his articles before the fabrications were begun,but being afterwards a frequent visitor at Chambers,he had opportunities from time to time,of hearing all about the alleged discoveries. We have reason to believe that this version of the story is incorrect.

The circumstances as related to us by Talbot himself,justify the inference that his articles did not expire till some time after the forgeries had been in progress,& that while Ireland was engaged upon his deeds & acrostics in one room,Talbot was occupied with his legal studies in another,upon the same floor in the building only a few windows off.

So slight a difference may not appear very material,but it will be seen presently that there are other variations between the two statements which render it of some importance in enabling us to get at the true narrative of the detection.

Upon one point there is a perfect agreement - it is that Talbot doubted the authenticity of the

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documents from the beginning, "He came frequently to Chambers" says Ireland "& told me that he was certain the deed which I had given my father was not original but a production of my own, that he well knew I had a facility at copying old handwriting, having seen me often do so before I wrote the MSS."

Talbot not only verified this statement inthe account he gave us of these transactions, but described his distrust in much stronger terms, declaring that all throughout he had made up his mind to satisfy himself as to the justice or injustice of his suspicions.

They were both young men & Talbot probablythe elder of the two & brimful of Irish gaiety & humour appears to have looked upon the whole thing, at first, in no more serious light than that of a practical joke.

"I firmly denied the charge" continues Ireland, "but a few days after whilst I was busily employed at writing some of the papers which I afterwards gave my father, he came in so instantaneously, that he caught me in the fact; no longer able to deny the charge, I bound him to secrecy, alledging the anger of my father should he know the truth; he promised never to betray me, nor can I say but that he behaved all through the business with the stictest honour & integrity.- He soon quitted London for Dublin; on parting, I assured him, that I would correspond & relate what occurred;"

There cannot be any more conclusive proof of Ireland's recklessness than the fact that he totally failed in his promise of corresponding with Talbot who was left to hear of the progress of the forgeries & the pretended discovery of Vortigern for the first time, from the newspapers & the gossip of the day.

Had Talbot suffered any feeling of vexation, at this neglect, to actuate him in his conduct towards Ireland, there was an end of the secret. But he maintained his pledge to the end, & even when the father

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invoked his evidence, Talbot kept his promise to the son, at the cost of his own credit, no doubt, but under the conviction that of two evils he was choosing the lesser.

In the passage we have quoted from Ireland's account of his detection by Talbot, the incident is passed over slightly "He came in so instantaneously that he caught me in the fact."

There was something more in it than that. Talbot had for some time planned the means of surprising Wm. Hy. Ireland which on this occasion he put into execution. On the outside of the building there was a ledge or parapet running along under the windows of the floor upon which both Ireland & Talbot were located. Talbot's plan was to watch his opportunity, & creeping along this parapet to appear suddenly at Ireland's window, throw it up & leap in upon him while he was in the act of fabricating the documents. And this was exactly what he did. Having made sure of the time when Ireland was in his room, Talbot passed out upon the ledge, & having reached Ireland's window found the sash partially open. The window was at a height of two or three feet above the table at which Ireland sat absorbed in his papers, & for a minute before he made the premeditated spring, Talbot observed him at work. In a single glance suspicion was converted into certainty - he saw the stained paper & parchment spread out upon the table & the hand of the forger moving over the sheets, & eager to relieve himself of a discovery which he confessed touched him at the instant with a mixed feeling of shame & remorse, he bounded through the open window & alighted fairly in the midst of the documents. Denial being no longer possible, Talbot was taken into confidence & from that time became

the sole depositary of a secret which he kept faithfully to the end under circumstances which he always looked back upon with pain & regret.

Montagu Talbot was connected with an old & noble family in Ireland. From an early age he manifested a passion for the stage, & not long after his return from London, made his appearance with signal success in Dublin.

The writer of the article in Fraser's Magazine to which we have already alluded, says that he appeared for a short time upon the London stage & then went to Ireland, where he acted under his Christian name of Montagu. We do not know upon what authority these statements are made, nor have we been able to trace any corroberation of them elsewhere. We believe that they are altogether erroneous. Talbot may have played as an amateur in some private or obscure theatre in London before he went to Dublin although we are not aware of his having done so, but it is tolerably certain that he never played in any theatre of repute in London before he appeared in Dublin, & that he never played publicly under the name of Montagu either in London or Dublin. He made his first appearance in Drury Lane on the 27th. April 1799 in the character of "Young Mirabel" in the "Inconstant" under the name of Talbot & was upon that occasion announced as having come from the Dublin Theatre, where he had won his first laurels under the same name.

January 1794 performed the part of young Norval under the name of Covent Garden

Note:- The writer of the above is in error in this, The Monthly Mirror for January 1796 under the heading of "Theatre, Carmarthen- Mr. Montagu (Talbot) who performed at Covent Garden & afterwards in Ireland, with so much credit, has been playing Penruddock, Othello, Jaffier etc. to the no small profit of the

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Manager."

The same Magazine under the heading of "MEMORANDA DRAMATICA,&c."& the sub-heading of"Drury Lane" April 27th.1799."The Inconstant" - Mr.Talbot,the gentleman who performed Douglas a few years back,at Covent Garden, with some credit,who has since improved his theatrical talents,under the name of Montagu,by frequent practice in Dublin, & who has the misfortune to be implicated, seriously,as we concieve,in the Shakspeare forgery,(see particularly p.110.vol.3.) came forward this evening,in the character of Young Mirable.He has considerable ease, vivacity,& fashionable address;a genteel figure,a correct judgment,& a tolerable acquaintance with the mechanism of the stage. - - - - - - Though Mr.Talbot,who now,for the first time,assumes that name, made his debut on this evening"- etc.
I think these extracts from a Magazine of the time,effectually disposes of the statement,of his playing at an obscure theatre as Covent Garden certainly does not come under that category,& ~~is most undoubtedly a theatre of repute~~,& also that it was only on his appearing at Drury Lane as Young Mirabel on April 27th. 1799 that he used his own name of "Talbot" for the first time as his stage name.

G.Hilder Libbis.

His career in London was short,Wroughton had been in possession of the line of parts into which Talbot stepped at once,& which he kept while he remained in the theatre. On the 8th.January following he appeared as Charles Surface,& we find him maintaining

Extracts from the London Review &c.

his position, not only in the stock characters of a similar description, such as Charles Racket, but in all the new pieces of importance that were brought out. Thus he played Rozenvelt in the original cast of "De Mountfort" adapted for the stage by John Kemble, & Algernon in Hoare's Comedy of "Indiscretion" a part which was arterwards taken up by Charles Kemble, when Talbot returned to Ireland. He appeared also on the 12th. May 1800 in the "Inconstant" for the benefit of Mrs. Jordan, who considered him the best Miribel on the stage. That night Dowton played Old Miribel for the first time.

On his return to Dublin, Talbot took the leading place in the theatre, & played a round of characters in tragedy & comedy, his excellence lying chiefly in the latter. He possessed requisites for comedy of a very high order. He had the appearance & natural manner of a high-bred gentleman both on & off the stage, his figure was light, graceful & elegantly formed, his features too small & delicate for the deeper passions & emotions, were capable of great mobility of expression & his animal spirits were exuberant & unflagging.

Perhaps no actor ever combined in a more remarkable degree the perrect ease & self possession of a gentleman with unbounded airiness & vivacity, without ever degenerating into noise, coarseness or burlesque.

Young Wilding, Dorincourt, Miribel & Charles Surface were his greatest parts, & were perhaps, never so finely played as when he presented them upon the boards of the old Crow-Street Theatre, in Dublin, now like Talbot himself a heap of ashes. We have a memorable record of his genius from the hand of the late John Wilson Croker, who in 1804 published a satire upon the Dublin Stage, in which the whole Company is passed in review, Talbot being the only member who recieves an unmixed panegyric.

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The passage referring to Talbot is interesting,not only as a memorial of the actor,but as a literary curiosity,the work in which it was published having been out of print upwards of half a century.

First Talbot comes - the first indeed -
But fated never to succeed
In the decerning eyes of those
Who form their taste on Kemble's nose,
And deem that Genius a dead loss is
Without dark eyebrows & long proboscis.
Talbot certainly must despair
To rival Kemble's sombrous stare,
Or reach that quintessence of charms
With which black Roscius folds his arms.
A trifling air, & stripling form,
Illfitted to the tragic storm;
A baby-face that sometimes shews
Alike in transports as in woes,
Will ne'er permit him to resemble
Or soar the tragic flights of Kemble;
Yet in some scenes,together placed,
With grater feeling & equal taste
From a judicious audience draws
As much & as deserved applause.
But whatso'er his tragic claim,
He reigns o'er comedy supreme -
By art & nature chastely fit
To play the gentleman or wit;
Not Harris's nor Colman's boards,
Nor all that Drury Lane affords,
Can paint the rakish Charles so well,
Or give so much life to Mirabel,
Or show for light & airy sport
So exquisite a Dorincourt. ※

※ Note:-"Familiar Epistles to Frederick J - s Esq.on the Present State of the Irish Stage, Dublin 1804." Frederick Jones was the Patentee of the Theatre.

Notwithstanding his distinguished merits & great

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popularity, Talbot never effected a position of prosperity. The very element in his character to which he was chiefly indebted for his success on the stage, stood in the way of his success in other respects. In these days it was the custom for actors to take annual benefits, the profits of which mainly depended upon their activity in the circulation of tickets among their friends. He made the most money on such occasions who was willing to make the largest sacrifice of pride & self respect, & to go about soliciting the patronage, which if he deserved it, ought to have come to him without solicitation.

The gentleman in Talbot's blood would not permit him to condescend to such humiliation, & the consequence was that the nights on which he took his benefits were often the thinnest of the whole season. It was even fortunate for him if his benefit, so to call it, did not turn out a dead loss. Perhaps also his style of acting was too refined & subtle, too quiet & natural, to seize with a strong grasp that impressionable & impulsive class of playgoers upon whose substantial favours theatrical exchequers are largely dependant. Certain it is however, that, - like Dowton & the late Mrs. Glover, who highly as they delighted all manner of audiences, invariably failed in every attempt to secure one to themselves - Talbot never was able to "make a benefit".

During the latter part of his career he was lessee of the Belfast Theatre. The history of his management of that establishment is a record of a more than ordinary comic struggle against every species of difficulty with which provincial administrations have to contend. In addition to being subject to fits of absence, which frequently involved him in perplexities with his audience & his performers, he lived under a despotism which constantly placed him in a false position of another kind. Talbot was a man of an even & pliant temper, & habitually careless of everything that concerned him-

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self merely. His wife was exactly the reverse - vigilant,robust,suspicious,& domineering. He ruled the theatre & she ruled him.Her coarseness & turbulence overwhelmed him,he was too gentle to contend with her,& he gradually gave way before an antagonism which we are afraid,had a considerable share in marring his fortune through life.

Two men could scarcely be selected who had so little in common as Montagu Talbot & Wm.Hy. Ireland.The one was airy,genial,courteous,& full of kindliness & good nature.The other gave you very much the notion of a roystering cavalier of the Restoration with something gleaming out of his eyes,that in the height of his hilarity forbad you to trust him. The first impression Talbot would be likely to make upon you,would be that of a man who might be as easily duped as a child,& it is ten to one if Ireland did not stike you at the first glance as a man who was on the watch to dupe others.

Yet there was nevertheless a certain fascination in his manner & appearance,which in spite of the warning of that sinister expression, captivated most people who met him "once in a way" at a pleasant tavern gathering.In person he was tall & showy,with a commanding presence & an animated & festive air,his features were handsome & almost intellectual,& he wore an habitual look of abandon that seemed to indicate openess & frankness,but that might have represented nothing better than bare looseness of life. When he became excited in conversation, which he constantly did out of sheer temperament, whatever the subject was,he lighted up into enthusiasm.

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His language was fluent but not felicitous, he never gave you the idea of a scholar or a thinker, or a reader, but of a man of vigourous natural faculties left to run to seed from the beginning.

Whether Wm. Hy. Ireland might have written anything worth preserving; had his powers been properly cultivated may be doubted, as it was, his works abounded in faults which sowed in every page the germs of decay, tawdry wordiness, incompleteness of treatment, flashy & unfinished images, great vehemence, with its consequent errors or judgement & inaccuracies of statement, & above all a false & vicious taste, which pervaded the whole of his productions. How any man of the most commonplace capacity, could have been deceived into the belief that "Vortigern" was written by Shakspere, is absolutely inscrutable. It is the most contemptible of Ireland's productions, & betrays all throughout the most profound ignorance of the model it was intended to imitate.

Left to his own resources after the fraud was exposed, Ireland addressed himself to literature as a means of support, & in the early part of his life had, at least, the merit of being extremely industrious. Henry 2nd. was published in 1799, & was followed in two years afterwards, by an historical drama called "Mutius Scævola, or the Roman Patriot." He next appeared in print as the authorm of a novel in four volumes "The Woman of Feeling" published in 1803. To this succeeded in 1804 another novel or romance in four volumes called "Gondez the Monk". In the titles of both these works may be detected the spirit of imitation which consciously or unconsciously, seemed to colour almost everything he touched. Then came the "Confessions" in 1805, "The Catholic a romance in three volumes

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in 1807, a satirical poem called "The Modern Ship of Fools," in the same year, another satire "Chalcogriphimania" directed against the then prevalent rage for print collecting in 1814, besides numerous smaller poems & translations from the French. His career among the booksellers was arduous & of little profit. He sunk into a hack, & undertook all kinds of jobs upon any terms of renumeration he could get.

He once put forward proposals for the publication of his own memoirs in 2 vols., but the project fell still-born for lack of subscribers. The truth was that nobody believed in him, The indiscretion or delinquincy of his youth, dogged him through life. Distrust of his moral character followed the knowledge of his literary misdeed, he was persecuted from his youth to his death, & wherever he went the name of the forgery clung to him.

But there were some bright openings in an e existence otherwise dark enough.

The notoriety of his Shaksperian misdemeanour procured for him the appelation of the "Modern Chatterton"- Most people would think such a soubriquet a mark of opprobium, others thought it romantic. There is no accounting for this sort of morbid sentiment - especially when it takes possession of the imagination of a woman, & Wm. Hy. Ireland was more fortunate than he deserved to be in the influence it exercised over the feelings & judgment of a lady of considerable personal charms & some fortune.

The lady was descended from the Culpepers of Kent Castle a family famous in the Civil Wars & was the widow of Captain Paget of the Navy, a nephew of the Marquis of Anglesey. Attracted by a reputation which it had been wiser & happier for herself to have shunned, Mrs Paget became the wife of Wm. Hy. Ireland.

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The marriage was unfortunate, it was ardour on one side & speculation on the other.

Ireland's sunshine so brilliant abroad, seldom brightened his home. He was the gayest of menmout of doors, his spirits never broke down till he got back again.

Wretched stories are told of him, but we willingly drop the veil upon them. It is easy enough to comprehend that all may be predicated of a reckless liver, who found enjoyment every where except in his own house.

He had other chances too of making a position, which like this marvellous chance of his marriage, he threw away.

At one period, during the long war, he was appointed governor of a fort on the coast, in which French prisoners were confined. How that appointment was lost, we have never heard, but it is known that he afterwards went to France where he had interviews with Napoleon, which were suspected, whether truly or untruly, cannot be now determined, to have had reference to objects that compromised his allegiance.

The end of the chequered history was in keeping with the beginning. Society never forgave the fraud. It refused to accept the penitent avowals of one by whom it had alrady been deceived, & it punished in the man the guilt of the youth. Ireland who had lately led a slattern life in his old night haunts in London, died in obscurity in 1835. The penalty he paid for his early offence was heavy, but the moral it carries is proportionally striking. It exemplifies better than a thousand homilies, the danger of the first fall from rectitude, one such example is worth a whole library of precepts & proverbs.

EXTRACT FROM
LITERARY MEMOIRS OF LIVING AUTHORS OF GREAT BRITAIN
1798

IRELAND SAMUEL.

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The writer calls him "Literary Sharper" & says"he may comfort himself in the prospect of a detestible immortality."

Then follows a history of the forgery as per the "Authentic Account".

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EXTRACT FROM
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